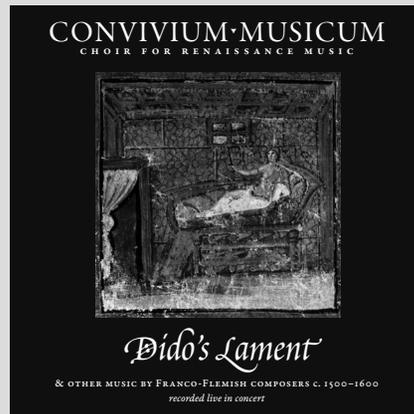
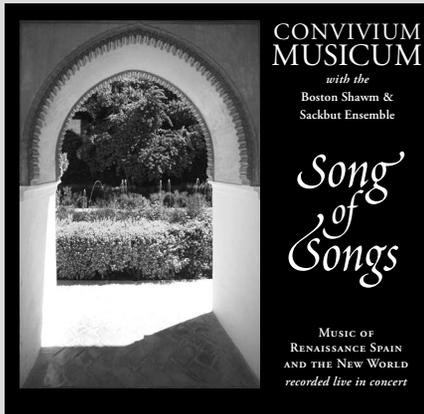


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& The 7 Hills Renaissance Wind Band



MUSIC FROM THE REGENSBURG MANUSCRIPT

MUSIC FROM THE REGENSBURG MANUSCRIPT

CONVIVIUM MUSICUM & The 7 Hills Renaissance Wind Band

Laudate Dominum omnes gentes · *Noë Faignient (c. 1540 – c. 1600)*

Plangent eum · *Alexander Utendal (1543/5–1581)*

O messaggi · *Alessandro Striggio (1536/7–1592)*

Omnia tempus habent · *Orlandus Lassus (1530/2–1594)*

Domine Deus Rex magne · *Annibale Padovano (1527–1575)*

Concupiscendo concupiscit anima mea · *Lassus*

Fortuna alata il pié · *Striggio*

Sogni mio · *Striggio*

Ecco ch'io · *Striggio*

Laudate pueri Dominum · *Lassus*

— INTERMISSION —

Adeſto dolori meo · *Giaches de Wert (1535–1596)*

Adeſto dolori meo · *Utendal*

Decantabat populus · *Lassus*

La dolce Viſta · *Philippe de Monte (1521–1603)*

Jam lucis orto sidere · *Lassus*

Nasce la pena mia · *Striggio*

Che fai · *Striggio*

Quasi improvisa · *Striggio*

Maria ſtabat ad monumentum foris · *Andrea Gabrieli (1532/3–1585)*

Lauda Hierusalem · *Lassus*

Exsultate juſti · *A. Gabrieli*



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 Liza Malamut, *tenor sackbut & recorder*
 Daniel Meyers, *tenor sackbut & recorders*
 Catherine Stein, *soprano shawm, alto & tenor dulcians, & recorders*
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Cover: Altarpiece of Santa Maria la Real de Nájera, 1489. Hans Memling, public domain

THE ORIGIN OF THE MANUSCRIPT

The watermarks of the two papers used throughout the six partbooks comprising A.R. 775-777 support the books' origin in eastern Austria between 1570 and 1595, the period in which the court of Archduke Karl II of Inner Austria flourished in Graz and maintained a sizeable and very active wind band of 11 to 14 instrumentalists, expert on trumpet, cornetto, sackbut, recorders, and various reed instruments.¹

Extensive researches in the Graz court archives between 1949 and 1967 by the eminent Austrian musicologist, Hellmut Federhofer, revealed that among the many instrumentalists active at the court during the 1580s and 1590s, a young trumpet player named Niclas Rekh also served as a music scribe and was requested in the early 1580s by his chapelmaster, Simone Gatto (who had succeeded the court's first chapelmaster, Annibale Padovano, in 1575, after the latter's untimely death), to prepare a set of partbooks—presumably for the wind band.² Certainly, all the more than 100 pieces in the books are carefully chosen for range and mode suitability to the wind instruments of the time. Moreover, Rekh began the books with more than 30 pieces by composers whom the archduke knew personally and liked—Orlande de Lassus and Alessandro Striggio. Indeed, it is most probable that the archduke, who had grown up in Vienna but had frequent connections to the ducal court in Munich and had traveled extensively in Italy, knew many of the other composers represented in the collection as well.

Probably Gatto set Rekh to work copying first a set of Lassus partbooks that were recent arrivals in Graz, the 1579 Nürnberg reprinting and expansion of Lassus' *Selectissimae cantiones sex et pluribus vocibus* (RISM 1579a L915), produced by Katharina Gerlach in Nürnberg, which had originally been issued by her husband, Theodor Gerlach, in 1566. This would explain the date (1579) that we now find embossed on the leather covers of the Regensburg partbooks. In fact, the original intention may have been to copy only this source for the wind band. But then Rekh—certainly at the suggestion of Gatto—followed this up by copying Alessandro Striggio's entire 1560 *Il primo libro di madrigali a sei voci* (which in fact Girolamo Scotto had just reprinted in 1578, if they needed a fresh copy), another composer whom both Gatto and the archduke knew well from numerous meetings.³

Once the stone begins rolling downhill it is easiest for it just to continue. And so the partbooks began to take shape as a more complete repertory for the winds, with favorite works added from three distinct regions: Bavaria (emphasizing Lassus, of course, but including pieces from composers in his orbit, like Lange, Bischoff, and especially Goswin); the various Imperial courts (Vaet, Philippe de Monte, and Prenner in Vienna and/or Prague, Utendal in Prague and Innsbruck, and Hollander in Vienna and Innsbruck); and Graz, with addition of a couple of perhaps favorite pieces by Karl's hand-picked

ACKNOWLEDGMENTS

Convivium would like to thank Susan DeSelms and the United Parish in Brookline for our rehearsal home. We gratefully acknowledge our concert hosts and supporters this season: Trinity Lutheran Church and Dr. Ruth Westheimer in Worcester, Harvard-Epworth Church in Cambridge, and the United Parish in Brookline. As always, we thank Evan Ingersoll for his brochure and program design, Doc Davis for recording, and Erik Bertrand for maintaining our web site, www.convivium.org.

All the musicians give special thanks to Douglas Kirk, David Klausner, and Dan Stillman, who created the edition of the Regensburg Manuscript from which we are performing.

Convivium Musicum is a non-profit organization largely supported by membership dues and tax-deductible donations. Please join us in our effort to bring this beautiful music to all, by considering a donation this season. Many thanks!

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Daniel Stillman. The name is an allusion to the long European tradition of civic wind bands—a lineage possibly dating back as far as ancient Rome, which was called “Urbs Septacollis”, or “The City on Seven Hills”. It is also a reference to another city built on seven hills: Somerville, MA, where most of the ensemble members make their homes. 7 Hills is devoted to historically-informed performance of sacred and secular music from the 15th through 17th centuries, played on cornetto, sackbut, shawm, dulcian, and recorder. In the tradition of the Spanish ministriles, Italian piffari, and English waits, they perform a broad variety of Renaissance polyphony in both courtyards and churches, and are nearly always up for a libation or two afterwards.

Visit our websites to learn more about the ensembles:

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chapelmaster, Padovano. It may be that even a composition or two by Gatto is hidden amongst the unattributed works (certainly to me #82 “Bonus est Dominus Deus” has the “flavor” of a work by a competent but slightly quirky composer who might be thinking more about instrumental interjections than beautifully flowing vocal lines).

Rekh dedicated his new books to the archduke in 1585, as we find related in Hofkammerakt (HK) 1585-IV-63:7

[To Archduke Karl, probably concerning A.R. 775-777:] Gracious prince and lord, after his Gracious Highness’s Kapellmeister Simone Gatto asked me to write these books of copies (which I herewith humbly dedicate to you), which I have written as far as I was able, and what else there is to include I will with God’s grace in the future also dutifully perform, and I put before your Gracious Highness my humble request to accept the books from me with all good faith.

In accepting the books, Archduke Karl granted Rekh the sum of 40 Talers as payment.

One might wonder how much time it took Rekh to select and copy over 100 pieces in these books? Concordances that exist in publications show dates even several decades prior to the 1580s, so Rekh could presumably have started work when he joined the court in 1580. On the other hand, many of the publication dates of the sources from #76 onwards are quite close to 1585, so it would seem that much of the copying of approximately the latter third of the contents must have taken place within the last months or a year at most. Of course, many pieces could have circulated in manuscript for months or even years before finally being printed. Such might have been the case with “Deus misereatur nostri” (86) by Melchior Bischoff (1547–1614), who was primarily a schoolmaster and seems to have published works composed much earlier only late in life, and the two motets (89 and 100) of Padovano, who had been dead since 1575. Philippe de Monte’s madrigal, “Ho sempre inteso,” (73) even though published in 1584, may well date from the period just after 1578, when, according to a letter that year from Monte to Lassus, the Emperor Rudolf II had ridiculed Monte’s request to retire from the court in Prague in order to be close to his family in Cambrai.⁴

Rekh’s dedication seems to leave open the possibility that other works could be added to the books and this is a possibility with the pieces by Andrea Gabrieli (105, 106, 114). It is certainly true of the pieces by Albinus Fabritius, which were copied by a scribe other than Rekh, and must be later than the majority of compositions included in the books, given that the composer’s career did not really begin until about 1590 with his appointment as secretary to the Benedictine monastery of St. Lambrecht, just north of Graz.⁵ Since they are not part of the original corpus of the partbooks, do not feature instrumentations, and it is not clear when they would have been copied (and are not in Rekh’s hand), we have omitted them from this edition.

Assuming that the Regensburg set is indeed the work of Rekh's referred to in the court record, it constitutes not only a very important addition to the wind band repertory known in Europe in the later sixteenth century, but is also the only complete set of sixteenth century instrumental partbooks from the Holy Roman Empire that comes from a specific court where we can identify the copyist, trace all the members of the ensemble that used them (and even see them—in the engraving of the archduke's funeral procession), and know what instruments they might have used in performing from them.

— Douglas Kirk

from *Music for an Archduke, Selections from the manuscript Regensburg, Bischöfliche Zentralbibliothek, Ms. A.R. 775-777*, Amherst Early Music Odhecaton Editions, 2014

NOTES

1. A codicological study and list of incipits in the manuscripts will be found in Gertraud Haberkamp, *Kataloge bayerischer Musiksammlungen: Bischöfliche Zentralbibliothek Regensburg, Thematischer Katalog der Musikhandschriften, Band 14/1, Sammlung Prose, Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN. G.* Henle Verlag, München 1989, pp. 41–47. Haberkamp identified the watermarks and localized them to the eastern portion of the empire, around Graz. It is important to note that the two papers used for these partbooks are not found in any of the other Regensburg A.R. manuscripts that were copied in the locale of that city.
2. Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)*, Mainz: Schott's Söhne, 1967, pp. 123–124. It was Armin Brinzling (*Studien zur instrumentalen Ensemblesmusik im deutschsprachigen Raum des 16. Jahrhunderts*, Band 1: Darstellung, Vandenhoeck & Ruprecht, Göttingen, 1998, pp. 110–128), however, using Federhofer's *Musikpflege*, who first associated Rekh as the probable copyist of these particular partbooks.
3. Archduke Karl probably first met Striggio in Vienna when the composer visited the city and court there in 1567; they certainly met in Florence in May 1569, probably again in 1574 in Austria. See Federhofer, *Musikpflege*, pp. 27–28.
4. Reprinted in Federhofer, *Musikpflege*, pp. 123–124. See the Appendix for the German text.
5. Robert Lindell and Brian R. Mann, *Philippe de Monte*. In: *New Grove Dictionary* (2001), vol. 17, pp. 16–21, and Robert Lindell, "An unknown letter of Filippo di Monte to Orlando di Lasso." In: *Festschrift für Horst Leuchtmann zum 65. Geburtstag*, ed. Stephan Hörner und Bernhold Schmid, Tutzing 1993, pp. 261–271. Aside from its interesting and bitter text, which would seem to be original to Monte, the madrigal is curious musically and this may support the idea of a time lag between the (presumably prior version in A.R. 775-777) and that of the 1584 print: the seconda parte in the A.R. 775-777 version is substantially longer than that of the published version in 1584 M3377, featuring an internal repeat of 10½ measures. In our version, we have kept the complete music as it is presented in A.R. 775-777 and underlaid the repeated text where it belongs.
6. As a devout Protestant, Rekh might have been even less inclined to include works by Fabritius had he known (as he may well have) that Fabritius was heavily involved in the most coercive measures of the Counter-Reformation. (See articles on Albinus Fabritius in *New Grove* and *Die Musik in Geschichte und Gegenwart*.)

ABOUT THE ARTISTS

Founded and run by its singers, **Convivium Musicum** has been dedicated to concerts of uplifting beauty since 1987. Praised in *The Boston Musical Intelligencer* for our "...radiant and full sound ...complete interpretive assurance and a palpable sense of dedication to this music," Convivium is known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over nearly three decades we have offered rarely-heard gems alongside stirring masterworks, and have collaborated with the Boston Camerata, the Boston Youth Symphony Orchestras, The Cape Cod Symphony Orchestra, and the Viola da Gamba Society of New England. As we enter our ninth season with Music Director Michael Barrett, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. *Early Music America* has acclaimed our performance as "the kind of transforming experience that concert junkies are always seeking." This is what Convivium strives for in every concert program.

Music Director **Michael Barrett** is active in the Boston area as a professional musician and teacher. As a singer Mr. Barrett has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox Luminis, Nederlandse Bachvereniging (Netherlands Bach Society), L'Académie, Seven Times Salt, and Exsultemus. He can be heard on the harmonia mundi and Blue Heron record labels. In Boston Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music, and has served as guest director of Cantilena, a women's chorus in Arlington. He has taught courses in conducting, music history and theory at Boston University and the Cambridge Center for Adult Education, and has served as a sabbatical replacement choral director at Bridgewater State University. With his wife Anney he is co-owner of The Green Room, a multipurpose arts studio in Union Square, Somerville, where he teaches voice, piano and music theory.

The 7 Hills Renaissance Wind Band was formed at the Longy School of Music in 2004, originating as a chamber ensemble under the direction of

Maria stabat ad monumentum foris (*John 20:11-13*)

Mary stood at the sepulchre without, weeping. Now as she was weeping, she stooped down, and looked into the sepulcher, And she saw two angels in white, sitting, one at the head, and one at the feet, where the body of Jesus had been laid.

They say to her: Woman, why weepest thou? She saith to them: Because they have taken away my Lord; and I know not where they have laid him.

Lauda Hierusalem Dominum (*Psalm 147:1-9*)

O Jerusalem: praise thy God, O Sion.

Because he hath strengthened the bolts of thy gates,
he hath blessed thy children within thee.

Who hath placed peace in thy borders: and filleth thee with the fat of corn.

Who sendeth forth his speech to the earth: his word runneth swiftly.

Who giveth snow like wool: scattereth mists like ashes.

He sendeth his crystal like morsels: who shall stand before the face of his cold?

[He shall send out his word, and shall melt them:

his wind shall blow, and the waters shall run.

Who declareth his word to Jacob:

his justices and his judgments to Israel.]

He hath not done in like manner to every nation:

and his judgments he hath not made manifest to them.

Exultate iusti in Domino (*Psalm 32:1-5*)

Rejoice in the Lord, O ye just: praise becometh the upright.

Give praise to the Lord on the harp; sing to him with the psaltery, the instrument of ten strings.

Sing to him a new canticle, sing well unto him with a loud noise.

For the word of the Lord is right, and all his works are done with faithfulness.

He loveth mercy and judgment; the earth is full of the mercy of the Lord.

Translations from *Music for an Archduke*, Amherst, 2014. Biblical texts are given in the translation from the Douay-Rheims Bible, which was selected because its language is roughly contemporary with the partbooks. Vernacular texts were translated by David Klausner, Zoey Cochran, Josée Larose, and Marty Morell. Translation of *Jam Lucis* from CPDL.

TRANSLATIONS

Laudate Dominum omnes gentes (*Psalm 116:1-2*)

O praise the Lord, all ye nations: praise him, all ye people.

For his mercy is confirmed upon us:

and the truth of the Lord remaineth forever.

Plangent eum (*antiphon for Tenebrae, Holy Saturday*)

They weep for him as for an only son, for the innocent Lord has been killed. The women standing and weeping speak of the Lord who, innocent, has been killed.

Omnia tempus habent (*Ecclesiastes 3:1-8*)

All things have their season, and in their times all things pass under heaven.

A time to be born and a time to die. A time to plant, and a time to pluck up
that which is planted.

A time to kill, and a time to heal. A time to destroy, and a time to build.

A time to weep, and a time to laugh. A time to mourn, and a time to dance.

A time to scatter stones, and a time to gather. A time to embrace, and a time to
be far from embraces.

A time to get, and a time to lose. A time to keep, and a time to cast away.

A time to rend, and a time to sew. A time to keep silence, and a time to speak.

A time of love, and a time of hatred. A time of war, and a time of peace.

Domine Deus Rex magne (*mostly from Daniel 9:16, 19*)

Lord God, great and omnipotent King, I beseech you, let your wrath be turned aside and see our trouble and set us free.

Hear, Lord, be appeased, Lord, listen and act, do not delay,
for your holy name is invoked by the Catholic church and
upon your Christian people for ever and ever. Amen.

Concupiscendo concupiscit (*Psalm paraphrase: Pss. 51:15 and 144:1*)

Eagerly my soul desires praise thee, O Lord, O God omnipotent:

open my lips that my mouth may speak forth thy praise.

I will exalt thee, my God, with all my heart,

and I will bless thy name for all time.

Laudate pueri (*Psalm 112: 1-9*)

Praise the Lord, ye children: praise ye the name of the Lord.
Blessed be the name of the Lord, from henceforth now and for ever.
From the rising of the sun unto the going down of the same,
the name of the Lord is worthy of praise.
The Lord is high above all nations; and his glory above the heavens.
Who is as the Lord our God, who dwelleth on high:
And looketh down on the low things in heaven and in earth?
Raising up the needy from the earth,
and lifting up the poor out of the dunghill:
That he may place him with princes, with the princes of his people.
Who maketh a barren woman to dwell in a house,
the joyful mother of children.

Adesto dolori meo (*responsory from Office for the Dead*)

I am consumed with my grief, O God, I am too much troubled;
my harp has fallen into mourning, my singing into weeping.

Decantabat populus (*responsory*)

The people sang in Israel, alleluia,
and the whole congregation of Jacob sang together,
and David with the singers played the lute in the house of the Lord.
and sang praises to God. Alleluia.

La dolce vista a me si dolcemente

The sweet sight so gently
With its first appearance drew my heart
From my breast, so that my thoughts immediately
Abandoned all other cares.
Now, love only fills my soul; it can feel nothing else,
So that even if I languish every hour,
Dying a thousand times a day for her,
My pain will always be pleasant.

Jam lucis orto sidere (*parody of Ambrosian hymn*)

Part 1:

Now that light is risen in the heavens
one must begin to drink at once,
therefore we shall be well
if we have drunk well.
If anyone will not drink fully
he will not be able to be saved,
therefore let us drink exceedingly
and drink our best again,
so that we may be in the repose
of sleep today,
in which no one can be
unless he enjoys making merry,
unless he drinks and drinks again,
and drinking again, may drink
once more and a second time
until nothing is left in the bottom.
Therefore, our brother,
let us drink thrice, four times,
let us drink and drink again
and rejoice in our drinking.

Part 2:

Let him who puts water in Falernian
be buried in hell.
May cursed clear water
be forbidden to us.
Glory be to thee, wine,
Grenache, Greek, and Latin,
praise the wine that we may bring
and that we praise above all.
Let our study always be
the longest drinking bout,
so that this rule lasts
unto eternal ages.

*Falernian, Grenache, Greek, and Latin are all types of wine.